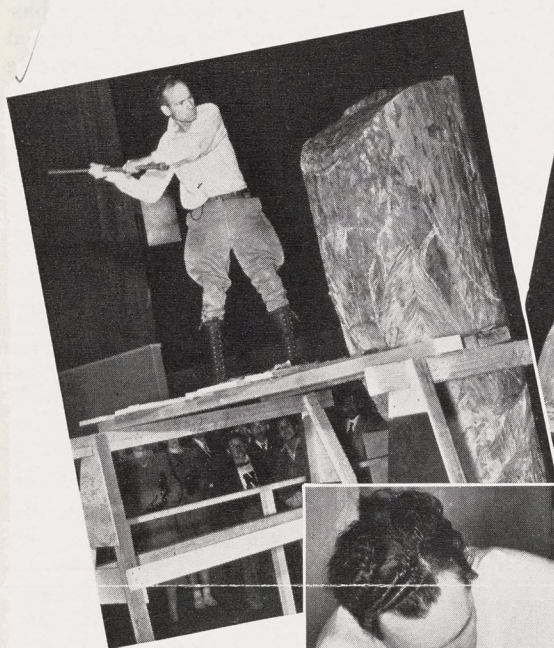
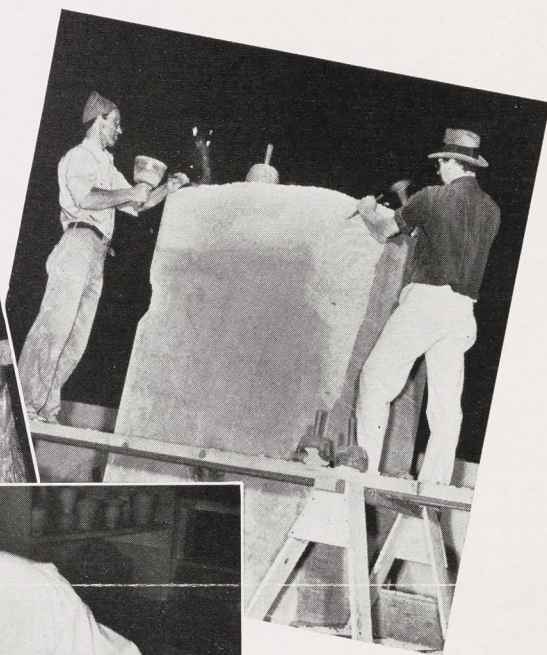


SAN FRANCISCO ART ASSOCIATION BULLETIN

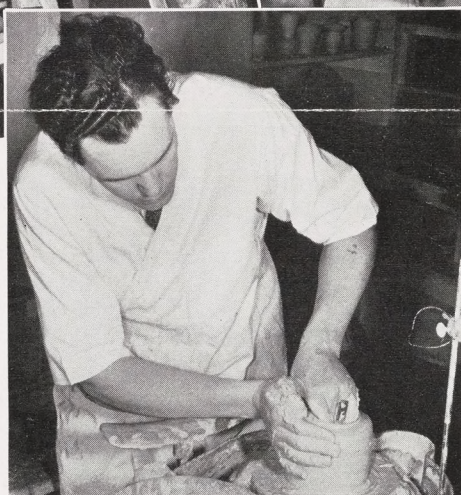
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Glimpses from the Active Arts Section, Palace of Fine Arts, Golden Gate Exposition. Upper left, Dudley Carter hews design in redwood with



double bladed axe. . . . Right, Fred Olmsted and assistant cut stone, blocking out head of Leonardo. Below, Carlton Ball at potter's wheel.



Golden Gate Exposition Re-Opens

By MILDRED ROSENTHAL



REASURE ISLAND in San Francisco Bay again welcomes its visitors. The Golden Gate Exposition, reopened after an interlude of many months, has attained even greater beauty. The courts and palaces, still pastel in color, appear gay. The gardens, after a season of unusual rain, are now thoroughly established and the fountains, where creeping plants are

used, seem to have been flowering there for years. Coolly apart, surrounded by the hills and waters of San Francisco Bay, the Exposition presents a spectacle of striking significance.

The 1940 Fair is not pretentious. It boasts few of the "bigger than" or "cost more than" slogans usually associated with advertising ballyhoo. Its chief quality and usefulness is its atmosphere of peace and education. In a world whose heart is torn with destruction and

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suffering its great appeal is the stimulus one receives in an environment dedicated to constructive effort.

Yes, it is a good thing, psychological and practical, for the Fair to have re-opened at this time. And particularly true is this of the Palace of Fine Arts. Here, under one roof, is a history of achievement in the field of art dating from the 14th century to the present day. Early masterpieces by Sassetta (1392-1450), a silver point drawing by the Flemish artist Dieric Bouts, dated 1462, still serve their original purpose to be lived with and enjoyed. A wash drawing by Rembrandt establishes the relationship between this old Dutch master and the other Dutchman, Van Gogh, who was to follow later. Through every gallery there is manifest that continuous, inherent striving for expression that is part and parcel of man's reaction to the world in which he lives.

In the center of the Art Palace, serving as a foil for the rest of the building, is the *Active Arts Section*. Here, in the new venture of 1940, art has been taken off its pedestal and brought home to the public. And the public, entertained by this opportunity to get back of the scenes, is responding to the informality and friendliness that a workshop always supplies.

The design of the gallery, itself, is a departure. The use of bright muslin panels to enclose the walls, the treatment of the ceiling, and the mobile "Galaxy" designed by Robert Howard that revolves overhead, suggest a large stage set. In this atmosphere of performance the pieces of sculpture form important accents. Bufano's well placed *Bear and Cubs* and *Penguin*, of granite and stainless steel, arrest one's attention upon entering. Zygmund Sazavich's *Eve*, cast in stone, is a fine contribution. Sargent Johnson's *Forever Free* lends dignity to any exhibition it honors.

The keynote of the venture is, however, the demonstrations. On the north wall of the gallery the fresco by Diego Rivera is being drafted. Assisted by a group of W.P.A. artists, Rivera sits at work on the scaffolding erected, apparently getting as much satisfaction out of the venture as his observers grouped beneath. Rivera has flown from Mexico for this purpose and his presence makes a spectacular addition to the *Active Arts Section*.

On the opposite wall, the mosaic designed by Herman Volz has begun to take form. It is an immense project and Volz is also being assisted by an artist group. A complete mosaic workshop, for the benefit of students, has been installed close by.

Meanwhile, Dudley Carter, hewing a design

from a trunk of California Redwood, swings his axe in telling rhythm. Beyond, Fred Olmsted is directing two stone cutters in the blocking out of what will soon begin to take shape as the head of Leonardo. Ray Bertrand, inked roller in hand, is explaining the chemical reactions of wax and acid in the lithographic process; Cecilia Graham, throwing her clay, is preparing the base for an overmantle bas-relief. Alice Breuer and her assistants are at work on their looms. Helen Forbes is drawing the cartoons for a Post Office mural and Jay Risling is painting a flower still life. Carlton Ball at his potter's wheel and Margaret Dorgeloh, completing a lithograph, contribute to an atmosphere charged with activity and enthusiasm. The Active Arts Section is all that its name implies!

An important adjunct to the demonstrations is the shop which occupies a corner of this section. A cozy little place in the form of a lounge, it constitutes, in a sense, the climax of the gallery. Here one can rest, contemplate the inexpensive little items about, and determine which of the drawings or water colors, ceramics or textiles he desires to carry home.

The paintings, hung in alcoves about the room, are by California artists. Whether due to the difference in point of view of the two separate juries or for reasons we do not know, the work from the Southern part of the state is not comparable to that of the Bay Region. There are many fine artists in the South and this show is disappointing. On the other hand, viewed as a whole, the paintings by San Francisco and Bay Region artists hold their own alongside of any contemporary work being done in America.

The units designed to represent *Art in Use* will be discussed in a later issue of the Bulletin. Future Bulletins will also carry reviews of each department housed in the Art Palace written by members of the Art Association.

Our brief visit to the other galleries precludes analysis at this time, but even the few hours spent among the superb old and modern masters brought the realization of the influence and permanence of the Arts of Peace in life's changing drama.

The Palace of Fine Arts in 1940 is more than a collection of exhibitions; it is an object lesson in values. Even a hurried survey strengthens the conviction that though *Society and Art* have undergone constant change, the great works of each era, predicated on passionate honesty, remain eternally great, lifting each succeeding generation to their own impregnable heights.

Student Show at Art School

THE CALIFORNIA SCHOOL OF FINE ARTS held its annual reception and preview of student work on the afternoon of May 17. The exhibition, which is still on view at the school, will continue through the summer. It includes the work of all classes: drawing and painting, sculpture, ceramics, design in all its branches, interior decoration and the children's Saturday classes of drawing, painting and modeling.

The exhibition represents work by every student who has attended the school during the past year. It is, as a result, an honest cross-section of standard. According to the school secretary, there has been no desire to present only the work of advanced students, but rather the best piece of work of each student. The walls, therefore, cover a wide range of ability and development.

Student exhibitions present difficult problems. Besides the element of a well hung wall a school must take into account the stimulation that accrues and the critical judgment that results when work is hung. This is not always understood by a public who accepts a painting that is framed as an effort supposedly satisfying and complete. Possibly that is why unfinished work is oftentimes most pleasing — one is able to observe the trends in which the student is working and accepts it simply on that basis.

The one chief characteristic of the work displayed in the exhibition of the *California School of Fine Arts* is its absence of method and mannerism. It would be impossible to find a greater variety of viewpoint than that evidenced in the various painting classes. Space does not permit the discussion of the work of individual students, but many are represented by efforts that indicate sound guidance and originality.

The magnificent exhibitions of old and modern masters shown in San Francisco galleries this past year have undoubtedly had an influence in creating a breadth of appreciation and approach. But, chiefly, this must be due to the

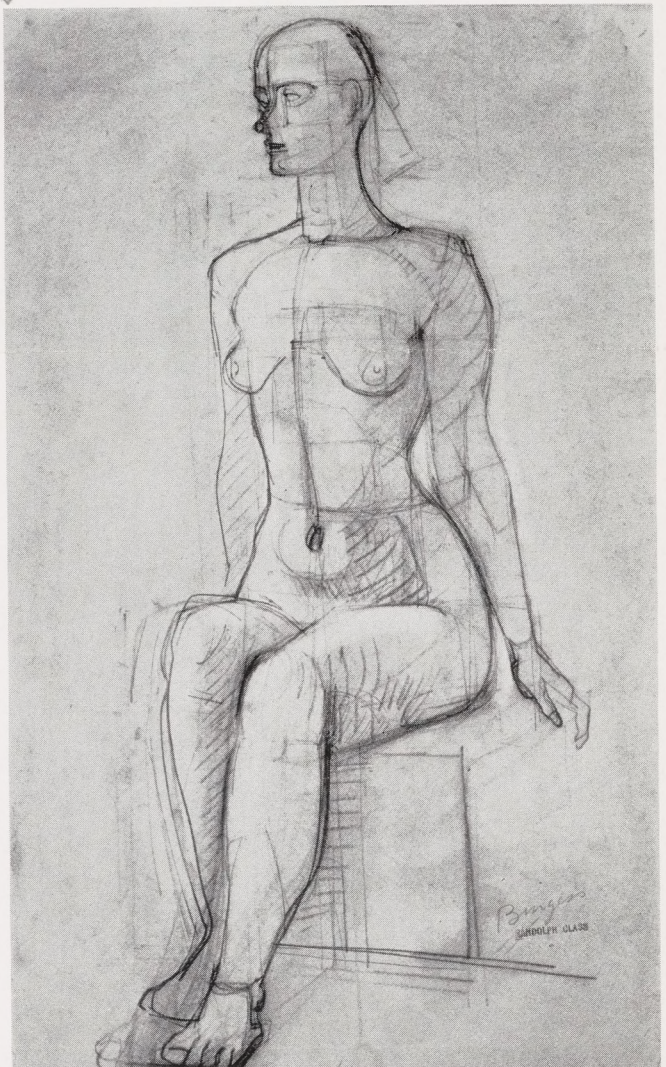
School policy of encouraging personal expression.

The Board of Directors this year has not awarded the James D. Phelan Traveling Scholarship, but this fund has made possible 13 James D. Phelan Special Scholarships at the School. The complete list of awards are as follows:

Awards of Merit

Life Drawing: Lee Blodgett, Edward Corbett, Walter Dale, Isabel Parker, Siu Ling Wong, Dan Bickel Jr., Hewitt Clark, Gregory Golubeff, James O'Hara, Mar-

(Concluded on page 6, col. 1)



Charcoal Drawing

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California School of Fine Arts

by JAMES BURGESS

San Francisco Art Association Bulletin

Published Monthly by The S. F. Art Association
Bulletin Editor.....MILDRED ROSENTHAL
Associates.....RALPH STACKPOLE, WILLIAM HESTHAL
ALBERT M. BENDER

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Our New Initial

The initial letter which appears on the first page of this issue was designed and executed by Mallette Dean, especially for this Bulletin. The staff acknowledges this fine contribution with real pleasure and appreciation.



Members' Column

Commencing with the August issue, the Bulletin will carry a column devoted to members' exhibitions, commissions, etc. Artists who wish to be represented will please write to the editor, giving dates of exhibitions, media, and comments pertaining to their work.



Artists, Attention

Artists desiring to cooperate in the assembling of statistical data pertaining to artists' incomes will please send the following information to Mr. George Biddle, Croton-on-Hudson, New York. This information is being compiled for an article by Mr. Biddle to appear later in Harpers Magazine. In his letter to the editor Mr. Biddle wrote:

"Almost nothing is known about the incomes which American artists derive from the sale of their works. Such knowledge might be extremely useful in any attempt to supplement such incomes from other sources; and it is of course necessary for any broad understanding of the current art movement in America and the artists' adjustment to their social background."

Questionnaire. (1) As nearly as you can remember, what was your income derived from the sale of your works in 1937, in 1938, in 1939? (2) As well as you can figure out, what was your average income derived from the sale of your work in the years around 1925, that is fifteen years ago? (3) To what extent did you supplement your income in 1939 by teaching, by lecturing, writing, other sources? (4) To what extent was your income supplemented by a commission from the Section of Fine Arts in 1937, 1938, 1939? (5) Or from the Federal Art Project in 1937, 1938, 1939?

Summer School to Open June 24

PRESENTING six weeks of stimulating work and research in the fundamental principles of art, the California School of Fine Arts announces its Summer Session.

These courses of study are of particular value to students working for professional training in fine arts, commercial art, and the applied arts, for teachers who desire further training and credits in art subjects, and to others whose chief interest is in cultural development.

The instruction is given through individual criticisms, lectures, and demonstrations.

Etching and Engraving techniques, by S. W. Hayter of London and Paris, eminent artist and teacher, has been added to the curriculum of the Summer Session. Mr. Hayter has worked in reviving and developing the engraving, acid treatment, and printing of the metal plate. Works of Mr. Hayter and his school have attracted strong interest in all the important continental centers. He has been the instructor and guide of many, including such notables as Pablo Picasso and Juan Miro. An exhibition will be held by the artist during the Summer at the San Francisco Museum of Art. The course includes demonstration and practice in the techniques of etching and engraving.

The feature course in Stage Craft and Design by Waldemar Johansen of Stanford University, previously announced, will also help in creating a fine opportunity for study in courses not usually included in the Summer program.



Chicago Scholarship Announced

The School of Design in Chicago announces three full tuition scholarships for the school year 1940-1941 each \$351.50. One of the scholarships can be received by any student who has graduated from a high school and who has an ability for concentrated work in art, science and technology. Two other scholarships are reserved for graduates of a liberal arts college and of a technological institute. All applicants must be under 24 years of age. Inquiries should be made to L. Moholy-Nagy, Director, School of Design in Chicago, 247 East Ontario Street, Chicago, Ill., not later than July 30, 1940.

The School of Design in Chicago embodies the principles and educational methods of the world famed Bauhaus founded in 1919. It has been set up to train men and women as designers and architects. The School year 1940-1 starts September 23.

Picasso Show to Open

FINAL arrangements have been made for the showing of the great Picasso exhibit.

The long awaited exhibition, titled *Picasso: Forty Years of His Art*, will open at the San Francisco Museum of Art with a preview on June 25th and will be on display through July 22nd. With more than two hundred oils, watercolors, gouaches, temperas, drawings, prints, bronzes, collages and other items included, it will be the largest one-man show of a living artist ever held in San Francisco.

For the third time, the San Francisco Museum of Art has received a grant for the support of its educational activities from the Carnegie Corporation in New York.

According to word received by Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, the Museum will receive \$5,000 for a program of visual individual art instruction by microfilm. The project will be carried on at the Golden Gate International Exposition's Fine Arts Palace during the summer and will be completed at the Museum.



Printing Exhibition at Fair

The collection of printing in the Art Palace at the Fair is divided into: (1) Historical, 1440-1895, Gutenberg to William Morris; (2) Modern English, William Morris to date; (3) Modern European, 1900 to date; (4) American, Benjamin Franklin to Bruce Rogers; (5) Californian; (6) Amateur; (7) Supplementary educational exhibits.

Properly the commemorative collection begins with the Gutenberg Bible. This, the first, edition of the greatest book in the world represents not only a typographical monument but is the very "Adam" of all bibles; in fact, of all printed books. The copy in the collection is the Yale Library, Harkness copy in two volumes, is complete and is considered by experts to be one of the finest extant copies.

In the English section the work of the great private presses, the Kelmscott, Doves and Ashendene, is shown with representative examples of the less well-known early private presses and the works of the modern fine presses and publishing organizations.

Although the difficulties attendant to the assembling of a comprehensive European section have proven many, examples of the work of a major portion of the great presses and designers active since 1900 are on display.

The American section includes the whole

history of American printing.

The work of the California printers is shown as a unit rather than as a part of the American section because of sectional interest rather than as an attempt to provide a basis for the often applied designation of "California school of printing".

The work of the amateur or non-professional printer completes the collection.

In addition to the books themselves, several educational exhibits are on display.

Excerpts from Roxburghe Club's "500 Years of Fine Printing."

Photography in Art Palace

The Pageant of Photography in the Palace of Fine Arts at the Golden Gate International Exposition presents the significance of photography in relation to contemporary life and art. Limitations of space and of time prior to the opening of the Exposition, together with difficult conditions abroad, combined to restrict the majority of the material presented to that of American origin. There are examples of the finest contemporary work and perspectives of the development of photography into the past, and into the world beyond the range of the unaided eye.

The Historical Section contains early Daguerreotypes, a series of superb photographs of Lincoln by Matthew Brady, and some exceptionally important early Western photographs, including original Jackson, Watkins, O'Sullivan and Muybridge prints. In addition there is a series of important prints representing "milestones" of photographic progress from about 1890 to the present day.

An entire gallery is devoted to the History of the Motion Picture.

In the gallery devoted to color photography numerous examples of the finest contemporary work are augmented by educational displays of the theory of color photography and of the processes of color reproduction.

Two galleries are reserved for constantly changing one-man and group exhibits of the finest contemporary photography.

In addition, there will be two striking documentary exhibits — "The American Small Town", given by the Historical Section, Division of Information, Farm Security Administration, of the United States Department of Agriculture, and a show of the "Harlem Documentary", by the Photo League of New York.

Excerpts from Ansel Adams' "Pageant of Photography."

SAN FRANCISCO ART ASSOCIATION BULLETIN

SECTION 562, P. L. & R.
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Awards of Merit

garet Sorensen, Florence Short, Charles Sutorius, Walter Witt, James C. Burgess, Teruo Iyama, Phyllis Mason, Florence Mickelson, Norma Taylor, Harold Taylor.

Life and Portrait Painting: Marguerite Bielefeldt, Elizabeth Dickson, Gregory Golubeff, Millicent Greenwell, Walter Witt, Madeline De Haven, Edward Jacobsen, Pauline Lorenzen, Arthur Misaki.

Still Life Painting: Rosemary Jemne, Louis Stewart, Jane Zobel, James Burgess, Edward Corbett, Teruo Iyama, James Lovera, Richard Price, George Vail, Hewitt Clark, Elizabeth Dickson, Edmond Gross.

Sculpture: Edith Rose, Jeon Sprague.

Fresco Painting: Wayne Lammers.

Color-Design: Milvia Boak, Louis Tad Shima, Hewitt Clark, Joan Hinchman, Frederick S. Lafferty, Kenneth Orrett, Gudrum Gref, George Ramos, James Lovera.

Elementary Drawing: Marilyn Brownlee, Lola Eisenmayer, Joanne Nelson, Tryphon Nichols.

Textiles: Norvella Weise.

Interior Decoration: Barbara Chase, Elizabeth Griffith, Louis Tryford.

Ceramics: Richard Fleig, James Lovera.

Commercial Art: Gordon De Lemos, Edmond Gross, Dick Wyndham.

Illustration: Emmy Lou Packard, Allen Pencovic.

Fashion Advertising: Florence Mickelson, Florence Short, Norma Taylor.

Lithography: Torcom Bedayan, Pauline Lorenzen, Dan Romano, Florence Short.

Saturday Classes: Raymond Bandar, Ruth Beadle, Madge Bissinger, John Cleary, Thornton Craig, Mario Del Chiaro, Ronald Du Bois, Edith Gallaher, Peggy Hodges, Annie Marconi, Josephine Raymond, Frazier Scott, Doris Spencer, Frances Spencer, Marjorie Weigel, Kinsey Gray.

Night Classes: Earl Ballard, Laura Bohannon, Robert Boyce, Pete Buller, Frances Campbell, Paul Clouette, Ricardo David, Betty Davidson, Edward Freedman, Ethel Huxtable, Jim Knapton, Ernest Kumpula, David Levien, Bertha Neilson, Joseph Oskea, Rudy Postag, Doris Robertson, Irving Schneider, Bob Steenberg, Bruna Trussi, Patricia Twohy, Helen

Members' Shows

The Art Association Gallery at the San Francisco Museum of Art is showing Oils and Prints by Augusta Rathbone, continuing through June 16th, June 17th, through June 30th, Marius Rode will hold a one man show. The gallery schedule continues as follows: July 1 through July 14, Mine Okubo; July 15 through July 28, Margot King Rode.

Vladic, Elgin Whigam, William Wolff.

Scholarships

Virgal Williams: Gregory Golubeff.

Angus Gordon Boggs: Edward Corbett.

Anne Bremer Memorial: James Burgess, Edmond Gross.

James D. Phelan Fund Regular Scholarships (full tuition): Led Brodgett, Hewitt Clark, Florence Mickelson, George Ramos.

James D. Phelan Fund Regular Scholarships (half tuition): Florence Short, Georgia Vail, Margaret Sorensen, Cosette Perkins.

James D. Phelan Fund Special Scholarships (full tuition): Maureen Love, National City High School; Robert Longbotham, San Juan Capistrano High School; Norma Taylor, Duane Faubion, Rosemary Jemne, Harold Taylor, James Lovera, Charles Sutorius.

James D. Phelan Fund Special Scholarships (half tuition): Phyllis Mason, Allen Pencovic, Richard Price, Yukio Tashiro.

Anne Bremer Memorial Fund (half tuition): Thomas White, Jean Schmidt, Daniel Bickel, Jr., Betty Davidson, Frank Eckenroth, Teruo Iyama.

I. N. Walter Sculpture Prize: Jean Sprague.

Fletcher Cup Award of Honor: Angus Robertson.

High School Scholarships: Kenneth Forbes, Charles Wong, William Wolff, Bob Sliter.

Honorable Mentions: Audrey Lee, Ellsworth Lienau, Theas Lindborg, Parker Garner, Herbert Gonzales.

—M. R.